

FICTIONAL SYMBOLISM VII -- NERO: A CONCEPT OF MAGNIFICENCE

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatized in *Quo Vadis* or *Whither Goest Thou?* by Henryk Sienkiewicz. The thread of life revealed through the story is centered in Petronius, the Roman nobleman who is quite the most striking figure of the narrative, and it is in him that the real virtues as well as the faults of a decaying Paganism are shown. As companion of the Emperor Nero and a poet and generally accomplished patrician, he wields a tremendous influence, and the contrasts between the elements of decay and strength are shown through his two mistresses during the story's period. Chrysothemis is high priestess of the old regime of life characterized by cultured inaction and a flippant mockery at social values. In this element of a mad denouement of Grecian aesthetics is found Poppaea Sabina or the wife of Nero as well as ruler and evil genius that leads him to his most revolting crimes, and Tigellinus or the administrator of the Emperor's vicious impulses as climaxed in the deliberate burning of Rome. The influence of Petronius is as Arbiter of Elegance, and in a cold disdain of everything that might lack superficial beauty and surface polish. The book presents a magnificent canvas of banquets, excursions, games and public exhibitions. It reveals the broad undercurrent of gross immorality, divorce, drunkenness in high places and cruel treatment of slaves or common people on the slightest provocation. The deliberate play for popularity when mass support is needed by the rulers is seen in the blood spectacles and glorification of a sordid bestiality to which a whole people has been accustomed.

Petronius himself as the aesthetic observer of life lifts himself unconsciously above the drunken magnificence of Nero's court despite his constant participation in the orgies, and this better part of his nature becomes symbolized in Eunice or the slave girl who through the purity of her love becomes his mistress and wins and holds him to the end. Perhaps mistress gives the wrong idea to modern ears, since her place was that of a respected wife. Although she was a slave he raises and elevates her, freeing her and making her his legal heir. In this the reader observes a real love, because it is based on mutual sustainment or on a genuine service of the sort for which the term sacrifice is needlessly cheap. Here is to be seen pagan virtue, and it is a real virtue for the reason that it is unaccompanied by moral fireworks. It is pagan courage freed from the curse of hysteria and protestation of moral motive. The physical strength of Petronius, together with the administrative ability demonstrated by him on prior occasions, rounds out the pleasant side of the picture and shows that individual character is not the exclusive production of

any period, race, culture or set form of belief and understanding. When Petronius resorts to trickery to achieve a purpose he yields to the methods of his times, and the results are unfortunate. But in this he errs in reality but once. He is paganism at its best, and it is a best that is but seldom approached even in these Christian days.

Life's reaction to the situation here dramatized is revealed in the seventh principle of relational being or the fundamental fineness of human character as already brought out in the case of the polished and patrician Petronius. The real example of the principle however is to be seen in the fascinating Chilon Chilonides, of whom the worst can hardly be said and yet do justice to the real destructiveness of his role in the story. In contrast to Chilon is Glaucus, the Christian physician whom Chilon twice wrongs beyond all belief and attempts to wrong a third time as greatly, and who forgives him on the three separate occasions. Chilon in playing an unscrupulous game with no thought but self-advantage is at last caught by the sheer weight of the goodness made manifest to him. The moment this occurs, no matter what the inevitable cost is to be and he well suspects its full measure, he turns in the way of his going before all the world and meets his death with a grace matched by few of the other characters. There is that which in every man will be noble if it is given a proper stimulation to expression, and the whole objective of philosophy as well as religion properly is to draw this out of every man. Nero and Petronius are no less consistent, as has already been brought out in the latter's case. Behind the madness of Bronzebeard or Nero was the desire to achieve magnificence or to leave an enduring mark of beauty in the history of man. That he was shortsighted is an indictment of the times and not of the Emperor. No less in his case than in that of Crispus, or the fanatic who carried Christianity to the same bitter extreme that Nero carried the debauchery which to the Emperor alone indicated personal excellence, did this symbol of magnificence fail if actually not to fail at all. Rome was rebuilt, and Christianity was given a foundation upon bigotry that passed and was forgotten in the light of the enduring results of these passion-torn days.

In Peter the apostle and Paul of Tarsus is seen again the fundamental worthiness of human character. As the spirit of Jesus asked Peter where he was going and as Peter turned and built enduringly, and as this same drama took place a full generation earlier for Paul on the road to Damascus, so to every man is sounded recurrently the challenge to his better or his real self. And sooner or later he responds and turns to his genuine life work.

The personal reaction to the thread of life here uncovered is revealed in the seventh allegory or the invincibility of faith. Lygia or Calina as a hostage princess of the barbarians is the figure

of Christian invulnerability, and the heroine of the story. Around Lygia is painted the peaceful environment of a home built on more than a lust for power, preferment and wealth. Aulus Plautinus, the old veteran of the British wars, with his wife Pomponia, has provided Lygia with the environment that brings out her fragile beauty to its full in both body and character. Here is a peace that every human soul may know, for indeed even in the palace of Nero is the Christian Acte, or his former mistress, who still loves this red-bearded tyrant as one might cherish a miswilled boy and who although discarded continues to hold his respect. Marcus Vinicius is hero of the story from a romantic point of view, and it is the character of Marcus which is so strangely and marvelously molded by the press of events in the story. In the dramatizing of strength here as of character in the proud young patrician who is cruel with the carelessness of Roman magnificence there is painted the marvelous figure of the Lygian giant called Ursus or Lygia's bear. Physically Ursus is softened, and Marcus is brought to a sense of values mentally and within. The easy conquest of the gladiator, Creto, by Ursus, and the later spectacular mastery of the bull in the arena by Ursus with the rescue of Lygia and the preservation of the lives of the lovers thereby, provides much of the warp of the splendid fabric Sienkiewicz has given the world. Pagan merit brought death to Petronius and Christian faith brought life to Marcus and Lygia.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) How are different facets of the concept of magnificence portrayed on the splendid canvas of this story? How may the seeker reduce them to simple terms and make them meaningful in today's society?
- (2) What constitutes the strong contrast between pagan and Christian virtues? With what effect?
- (3) What can you say of the consistency of Petronius and Nero in their symbolization of the concept of magnificence?
- (4) How does Lygia portray the seventh allegory?
- (5) How is strength dramatized, here and in life generally?
- (6) What makes a book popular? What makes it live? Why do you think this story was chosen to symbolize a concept for the seeker's use? What fundamental, overall purpose has been exemplified through this lesson?

FICTIONAL SYMBOLISM VIII -- LAURIE: A CONCEPT OF WHOLESOMENESS

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatized in *Little Women* by Louisa M. Alcott. The thread of life revealed through the story is centered in Jo or Josephine, the downright young lady who is 15 as the story opens and who somehow remains different and apart from her three sisters and at the same time influences them to a degree that draws the nucleation of events almost wholly to herself. The portrait suggests itself as somewhat autobiographical. Meg or Margaret is the older sister, one year the senior of Jo and quite the embodiment of dignity. Truly Meg's would-be elegance is a high note of the story. The little girl who permits herself to be dressed up in borrowed finery and ceases to be her own self in the doll that even three-quarters of a century ago or the period of the story excited a tinge of pity in the onlooker. The value of *Little Women* in literature, despite its hopelessly old-fashioned character now, is in the simplicity and eternal worth of the values it presents. These today are largely overshadowed by a mass sophistication which is no more than a mode that will pass, but they are safely cloistered in many a heart and one loves these little citizens for their charming reminder of this fact. It is Jo who brings Laurie into the picture and gives the girls a near touch to luxury they cannot know in their own straitened circumstances. They do not and cannot suspect that the lonely heart of the boy of not quite Jo's age gains far more in the self-actuated consciousness of the Marches than his own servants and wealth can give him. In the contact between the two families is a perfect interchange after all. Therefore it is just and proper that the Laurences should give in John Brooks, the tutor of Laurie, the kind lover who offers Meg a love that butterfly-proclivities can endanger but not destroy.

Beth who is 13 at the opening is the frail or timid member of the family. She is possessed of little real will to live, and so is the one of the four girls who departs from the visible scene of things before a climax is reached. Perhaps her delicacy of soul justifies itself in the melting of the heart of Laurie's grandfather, and in the manner in which she softens boyish and awkward Jo. By the natural development of things it is warm-hearted Josephine who awakens the love of Laurie, but between these two there is too much free passion and a match would be wholly unsuitable as Jo later comes to realize when hers is the hard task of putting aside the wholesome youth who has so stirred her. Beth, to whom Jo is passionately devoted, is the means to the outworking. Jo believes that Beth has come to love Laurie, and she goes to New York hoping that a romance may thus be fostered. But it is the lot of Beth to die and to seek in other

realms that ethereal delicacy which alone can sustain her. It is the lot of Jo and Laurie to know much bitter and deep blackness. Here indeed is the night through which only real character may come through cleanly.

Amy is the trailing member of the family. She is a year the junior of Beth, and the protégé of Meg as her immediate senior is the favorite of Jo. Amy is almost spoiled and is much like Meg in her intense desire for the fineries of life, and she is the one who must be bribed by the older girls in one way or another as by the promise of a weekly ride with Laurie, etc. Yet it is this youngster who draws the trip to Europe, thanks to Jo's outspoken comments which were only designed after all to shield that out-at-the-elbow lady's sensitiveness. And from the time her favorite treasure or the book is burned, and Amy falls through the ice, Jo has much bitterness to swallow. Eventually however the real romance between Amy and Laurie springs into being, and Jo's efforts are properly rewarded.

Life's reaction to the situation here dramatized is made manifest in the eighth principle of relational being, or the fact that happiness is self-sustainment. Aunt March provides the destructive picture with her sharp tongue and her malicious surety that nothing will work out properly for her little nieces. When neither Meg nor Jo get Laurie, the old lady wonders just what it can possibly be all about. The same adverse picture is presented in the character of Old Mr. Laurence and his love for his grandson after a prior and fatal disapproval of the marriage of Laurie's father to the mother of the boy. Indeed, until Jo takes it into her hands to interfere, Laurie is being soul starved by the tactics of his grandfather and truly is wilting away. A similar picture of destructive or transient happiness is given in the families of the Kings and the Moffats. The constructive picture is centered in Mr. March, the father of the four girls, with his genuine lack of worldly foresight. Away fighting for his country as a chaplain since this was the only way he can enlist, he finds a real happiness in service. While he has sacrificed all his worldly interests and plunged his loved ones into a measure of poverty, yet he has only succeeded in enhancing their real possessions and consequently their happiness. Professor Bhaer, with his Tina and a gentle encompassing consciousness, again reveals the nature of real happiness as a quality independent of circumstances or fortune, of age or condition of body, or of mind and temperament. Even Old Hannah in the home of the Marches sings the same song of an enduring content built on and sustained through a genuine self-appreciation.

The personal reaction to the thread of life here uncovered is brought out in the eighth allegory or the shaping of character. Theodore or Laurie Laurence when he is discovered by Jo is a lonesome lad gradually going to seed. The wholesome influence of the four unsophisticated March girls becomes his salvation without any touch of

effeminization in the process and in the post office established by the youngsters at the hedge separating the two yards and in the many games and enterprises the sensitive real boy is gradually shaped into a semblance of manhood. Here is no moralizing, and no pouring of the essence of the soul into the patented molds of this or that ready-made character. The tribe of youngsters is permitted to express itself and trusted to be true to itself in an environment where there is no conflict between talk or theory and inherent desire. The result cannot be other than wholesomeness. The shaping of Jo herself is no less interesting, since this takes place in an alien situation or Mrs. Kirke's boarding house in New York. Here the young lady, away from all accustomed influence, fights her inner battle and learns her own lessons. Because of her own consciousness she draws to her not the superficial elements of the big city but rather the same wholesomeness of her own home such as is to be found by anyone who cares to open his eyes to it in almost any section of this wide universe. In her writing, its success and the various reactions it brings, she learns moral responsibility. Through Professor Bhaer in particular she gains appreciation for the simple values of life. Perhaps some will say that Jo gained the least of the sisters, but her cup remained truly full and her heart was satisfied to bursting.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) What ensures that values shall have eternal worth? How is this symbolized here?
- (2) Why do values seem less evident today?
- (3) How are the contrasting pictures of real and transient happiness made meaningful to the aspirant by this story?
- (4) How is the shaping of character presented through the relations of Laurie and the Marches? Why is this an allegory?
- (5) How is Jo's experience to be compared with that of her sisters from the point of view of its enduringness and worth?
- (6) What makes a book popular? What makes it live? Why do you think this story was chosen to symbolize a concept for the seeker's use? What fundamental, overall purpose has been exemplified through this lesson?

FICTIONAL SYMBOLISM IX -- ARTHUR: A CONCEPT OF PURPOSE

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatized in *The Gadfly* by Ethel Lilian Voynich. The thread of life revealed through the story is centered in Canon Lorenzo Montanelli as a marvelously drawn representative of the ecclesiastical hierarchies and one who later is the bishop beloved of all Italy. In contrast with Montanelli are the Burtons, James and Julia or the uncle and aunt of the story's hero and the mother and supposed father of the boy who neither make any actual appearance in the narrative. The Burtons, and the English traders and their families who are temporary colonists of a fashion in this Papal land, bring about the conflict between Protestant and Catholic prejudices and provide the foundation of the book as one of the most powerful ever written in any language. The story is not deliberate anti-Popery propaganda, since the Protestants are but little less spared. If the Apostolic Succession is pilloried its worship is at least made warm and rich in sympathy whereas Protestantism is left as cold as the ice that it all too frequently becomes. By the same token *The Gadfly* cannot be said to be a book written against all religion, although the announced intention of its stammering hero is the destruction of all priestcraft. In the essential humanness of the narrative lies its power, and where else is there so powerful a motif as a hopeless love of father and son born of the very violation of the standards that seek to destroy it? Montanelli in his own sin gains the tolerance of a saint, and at the end repudiates the structure that has made his expiation possible. Arthur Burton who later is the Gadfly unwittingly in his love for his tutor reaches out to embrace in his heart the father that for his conception was untrue to God. There is in all this the solutionless play of human passions that leads after all but to the greater racial service and gives birth now and then to that cosmic purpose which for the moment may indeed seem to be no more than illegitimate offspring without hope of happiness.

In Father Cardi as the spy, and in the violation of the confessional, is seen the frailty of all purely human institutions. Whether it be government or church, or a business or social structure, there is no organization so well grounded or properly intrenched that it cannot become the agency for deliberate oppression. Human safety forever lies in human purpose, or in the goal and vision that may be implanted from generation to generation in the mass of human hearts. Today's liberator is tomorrow's tyrant, and the attention of spiritual aspirants must be directed therefore not to things but to the actual life or living direction inherent in each. The development of purpose is here shaped in the narrative by the battle between the agents

of the church and the Austrians on the one side and the revolutionaries on the other. Carlo Bini as an organizer of the revolutionaries is no less an awakening element in the young man's life than Father Cardi. The sacrifice of Arthur by Montanelli in an intent to save him and of course no more than a passive acquiescence actually creates the Gadfly.

Felice Rivarez, as Arthur is known on his return from South America, becomes in *The Gadfly* the striking figure of retribution that dominates the story. His enmity to the church is effectual because the church first of all as reactionary in realms of spirit makes itself the cat's-paw of the reactionary elements in the state and because secondly he is dominated by a purpose to which life or death or personal love or hatred or all other things by comparison are completely unimportant. As the Spanish pilgrim, Diego, he thus carries off a disguise with a perfection born of its very foolhardiness, and in his moves he is well-nigh irresistible.

Life's reaction to the situation here dramatized is made manifest in the ninth principle of relational being, or the urge to live. For Arthur this is at first supplied in the natural affections, centering to some extent in Montanelli but at the beginning almost wholly attached to Jennifer Warren or Gemma as she is called throughout the book or Jim as the affectionate term given her by Arthur and some of her intimates. Gemma's love for Arthur is genuine despite the fact it has no expression, and it is truly his first inspiration. He is stirred by jealousy awakened because of her association with Giovanni Bolla of the young revolutionaries, but even when she becomes Madame Bolla in the belief Arthur is drowned her heart remains with the English boy. It is when she misunderstands Arthur at the time he is betrayed in the confessional and strikes him, to which is to be added suddenly the knowledge that Montanelli and not one of the Burtons is his real father, that Arthur's house of cards falls and that he leaves every evidence of suicide and escapes to South America. Madame Zita Reni, the gypsy and the mistress of the Gadfly, characterizes the second and final period in his life. Now he is dominated by purpose, and affectional ties are pure matters of convenience. Afraid at times to be alone, he carries this girl with him and awakens her love but he has naught but bitterness to give. And when she leaves him, she adds to the bitterness by reminding him of this fact silently. The cruelty of life to Arthur in South America is a true picture of a state of civilization that is not new to the student who is to any degree well-read but given strange and new dramatic force by Mrs. Voynich. The poker of the Lascar or East Indian, the cruelty of the negro peons to whom he acts as a fag, and the tortures inflicted on him when his deformities create a role for him in a traveling variety show are all the things that create purpose. When Duprez's expedition finds him and employs him as interpreter he gains

the chance for which alone he had been willing to continue to live, and he returns to Europe to accomplish this for the major part.

The personal reaction to the thread of life here uncovered is brought out in the ninth allegory or sacrificial death. Among the revolutionaries there is Martini who is not altogether unactuated by love for Gemma in volunteering for self-sacrifice to save the Gadfly whose value presumably is greater, but the Gadfly so narrowly saved from escape by his own fever-wracked weakness is enabled to die for himself and his cause and to influence all minds and hearts everywhere as had not been his lot in life. Gruesome as the execution scene is, it carries the power of a message and a purpose larger than these relatively petty and minor details. The climax on Corpus Domini or Corpus Christi as the Thursday after Trinity Sunday centers in the dilemma of the bishop, who now knows he is the father of the Gadfly and with whom the Gadfly is emotionally reconciled as he is by letter with Gemma and who has so far forbidden a court martial. If the Gadfly lives, then the feast will mark Martini's sacrifice and probably the Gadfly's rescue as the authorities know though not in detail. Montanelli has never known how to steel himself to a purpose and in his softness he symbolizes the average man, and he sacrifices the Gadfly to save bloodshed and in doing so unwittingly sacrifices himself and at the same time answers the question of empty churches and an empty faith.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) What gives this story its great power? Why should it have meaning to the seeker?
- (2) How may we help human institutions fulfill the purpose for which they were created rather than become agencies of oppression?
- (3) Why is there such emphasis on retribution? From what source does it gain its power? What is the symbolism of the gadfly? How does it come into being in the story?
- (4) How does Arthur symbolize the urge to live? Through what stages is this manifested?
- (5) Of what is sacrificial death an allegory? Why is one who experiences this rather than anyone else?
- (6) What makes a book popular? What makes it live? Why do you think this story was chosen to symbolize a concept for the seeker's use? What fundamental, overall purpose has been exemplified through this lesson?

FICTIONAL SYMBOLISM X -- HAWKEYE: A CONCEPT OF ALERTNESS

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatized in *The Last of the Mohicans* by James Fenimore Cooper. The thread of life revealed through the story is centered in Uncas or Le Cerf Agile and the last of the Mohicans. The plot is very loosely constructed and the book is little more than a string of incidents more or less alike in nature and spun out with the joyous abandon of a movie thriller. As a piece of writing its significance is the love it has commanded from generations of American readers, and this is based upon the human traits embodied in the characters even though in considerable violence to historical and racial probabilities. Uncas names the volume and dominates the action through his fealty to his father and family traditions as well as through the affection he commands from Hawkeye and the bitter rivalry he inspires in Magua. In the figure of Chingachgook, the father of Uncas, the author does his best work as far as interpreting the civilized side of the Indian is concerned. Old Chingachgook is known as Le Gros Serpent and he keeps a dignified and skillful place in the action of the story. The Delawares as the tribe to which the Mohicans are related reveal in their century-old sage, Tamenund, the voice of Indian tradition and integrity. The virtues of these red-skinned Americans are well painted by the author, as well as their vices. Although declining before the white man they keep a real dignity, and their obedience to their own laws and their sense of personal integrity is not wholly overshadowed by their naive savagery. Because it takes different form it is quite easy to see through these Indians the mixture of good and bad inherent in every man.

Hawkeye or Leatherstocking or Natty Bumppo as he otherwise appears in Cooper's tales is the famous scout probably suggested by Nathaniel Boone, and in this book, he is known as La Longue Carabine. Here is the true figure of the pioneer or the man who owes his life and well-being entirely to his personal ability to interpret the signs about him, and who but for his constant alertness would meet a speedy death. In contrast with him is Major Munroe as representing the heavier and unintelligent advance of the whites into the wilderness of the new continent to conquer by sheer weight of numbers and resources but at the price of many massacres. Hawkeye displays the virtues of the scouts in a willingness to recognize in the Indian a cultured and human individual, and to deal with him as a man and a responsible being with rights potentially equal to those of the white invaders. Not the flowing stream of later colonization won the New World, but the bravery and courage of the pioneers who explored the country and brought back colorful accounts to stimulate sluggish imaginations and

start the greater stream to flowing. Here is the function of every pioneer even in spiritual and higher realms.

Magua or Le Renard Subtil is the Huron heavy villain of the narrative, and as Uncas represents the best of Indian nature so this other young brave is used to picture the worst. Naturally in the best tradition of earlier historical fictionizations those Indians allied with the country's enemy or France must be pictured at their worst. Even the Delawares are shown as puppets in the hands of Magua and Uncas. It is in odd contrast with the black picture of the vicious and treacherous Hurons therefore that Magua is shown infatuated by the daughter of Major Munroe. As a bit of characterization he is a figure lifted from the melodramatic stage of a past generation. He pursues the poor girl endlessly as she musters the courage to defy him, yet in the very poorness of the drawing Magua serves admirably to portray far better than a truer picture the degeneration of the Indians or any of the so-called inferior races through contact with the unscrupulously purposeful white race.

Life's reaction to the situation here dramatized is made manifest in the tenth principle of relational being or life's eternal and constant self-purification. Perhaps racial prejudice more than any other factor in evolution has both hindered and stimulated the growth of man to his divine estate. Cora Munroe because of her mixed or inferior blood as a quadroon symbolizes the bridge between races. It is she who attracts both Uncas and Magua and so provides the triangle on which the emotional action of the narrative hinges. This is possible because she provides through her racial chemistry an instinctive sympathy lacking in the prouder white. The student is not to understand here that white blood is superior because it is white but because it is the blood that came to dominate the globe. Its responsibility is acquired and so neither inherent nor guaranteed in perpetuity. It is true that dominant racial streams tend to bleach out to white, but the reference here is to the block of egos that now are white and not to their whiteness. As a whole the race constantly purifies itself, exactly as the blood in any individual tends towards self-purification. Therefore the triangle of Cora-Uncas-Magua moves inevitably to its climax in tragedy. Alice Munroe symbolizes the purer blood stream and so the more normal and proper strain of romance. Between Major Duncan Heyward and herself there is a successful match and a happy denouement, exactly as there was a fortunate outcome of the love-affair between Major Munroe and the girl at home in England who waited for him through the long empty years and then became the mother of Alice. A realization of the double stream of tendency in all life as here illustrated will be of value to every aspirant. Where the factors of association are normal and conventional there is possible a placid and enduring personal happiness. This sustains the race and cultures its standards of purity as its very foundation but does not advance it a whit on the path of evolution.

But where there is a miscegenation or race mixture or mixing of any of the factors of being as in and through all pioneer work, there is fundamental and essential progress. This gives more personal unhappiness but yields godlike alertness and contributes to new forms of expression. It cultures a tolerant divinity that embraces all divergence constructively.

The personal reaction to the thread of life here uncovered is brought out in the tenth allegory or the genius of differentiation or divergence in experience factors. Illustrated by the whole book and by the points brought out immediately above the best expression of the process is to be seen in the character of David Gamut. Since he is regarded as unbalanced, he is given the liberty of the various Indian camps because the redskins truly see here the conquest of matter by pure spirit. The close relationship between genius and insanity has been recognized since the most primeval times, and the fact of this recognition is proof of the inherent wisdom of all men and so even savages. David is respected because he is different. Here then is the basis of the sorcery of the Indians. The bear disguise, and the whole of their superstitions, may be seen to be founded on the value of difference or differentiation. Civilization may learn then that it will endure as it succeeds in culturing difference for its own stimulation, even as it outwardly sustains itself by its normality or resistance to modifying factors.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) Why has this story been popular for all these years? How are the Indians of this story typical of any man?
- (2) Why is the pioneer as represented by Hawkeye a worthy type to emulate? What purpose is served through the characterization of Magua?
- (3) How may we learn to build a bridge between races in ways other than that typified by Cora Munroe? How does life purify itself? Why should it do this?
- (4) What are the two strains of romance in the story? How are they to be characterized and compared? What is their deeper significance?
- (5) What is the tenth allegory? By whom is it portrayed? What may we learn from it?
- (6) What makes a book popular? What makes it live? Why do you think this story was chosen to symbolize a concept for the seeker's use? What fundamental or overall purpose has been exemplified through this lesson?